

BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME IV OCTOBER, 1910 NUMBER II

IN the middle pages of this Bulletin (pages 23 to 26) will be found the programme of successive exhibitions, lectures, etc., to be held at the Art Institute this season. That portion of the Bulletin may easily be detached and preserved separately.

CHANGES IN THE BUILDING.

Among the most important activities of the current year are the changes in the building. The new galleries, completed last year, have now been assimilated and have grown familiar to visitors. The view of the east façade, now completed in stone, is presented in an illustration in this Bulletin; the architectural terrace, set off by the widening of Michigan Avenue, has been much admired; and the great range of school rooms, with the new corridor more than six hundred feet long, has come into use.

Inside the building, still further alterations have been actively begun. The new passenger elevator is in operation, though the most convenient access to it may be temporarily cut off by the preparations for the building of the great central staircase. The construction of this central hall, so often mentioned in the Bulletin, is now actually under way, and it will be but a short time before the stairways will be built, and the vista from entrance of the building will be made far more spacious and imposing. Means have not yet been found to meet the expense of constructing



PORTRAIT BUST.

This marble portrait bust of a young lady by Josef M. Korbef, a young sculptor now resident in Chicago, has been presented to the Art Institute by Mrs. Josef Korbef, the artist's mother.

the dome, but a lofty, temporary skylight is being erected over the center of the building.

This change in the plan makes necessary the removal of the school office to a point in the middle of the long school corridor, opposite the east door of Blackstone Hall. Students will thus enter the school rooms through two of the finest rooms in the museum—making it more evident than ever that the association with the museum is of the greatest advantage to the school. The intimacy between the two is still further emphasized by

the convenient elevator connection between the school rooms and the picture galleries.

The old artist's club room now becomes a part of the lower hall way, and a new and more elaborate club room is provided, suitably decorated and equipped, in the space formerly occupied by the school lecture room. A new lecture room for the school is being fitted up in one of the large sunlit rooms along the south wall of the building.

During the summer Fullerton Hall has been made fire-proof by the removal of the wooden floor and stage, and the substitution of cement and mosaic.

A number of other building operations are also under way, one of the most important being the construction of a new one-story office building, for the accommodation of the Director, Secretary and other officers, at the northeast corner of the building.

THE NEW GENERAL CATALOGUE.

A new edition of the General Catalogue, completely revised and brought up to date by Miss Lucy M. Driscoll, has just been issued. It is a book of 262 pages, completely indexed, and including, in the illustrated edition, 46 full page half-tones. For the text a light-weight opaque paper has been used, and the book is compact as well as inclusive in detail. Errors of the old book have been corrected, the form of entry of the various objects brought nearer to a standard, and the numerous recent acquisitions have been fully registered. Although the works of art on exhibition in the permanent collections are all carefully labelled, and a catalogue is not necessary to their identification, this book will be found very useful to visitors who wish to make a closer study, and need fuller information.

EUROPEAN ROAD MAPS

Acquired by the Library.

Mr. Martin A. Ryerson has presented the Ryerson Library with four valuable sets of European road-maps. They come mounted on linen folders by sections, and are suitably protected in paper pockets. The countries represented are France, Italy and Central Europe. Artists and others who are contemplating tours in these regions, and who look forward to requiring such detailed information about places, distances and connections as every wise traveller seeks to obtain in time to avoid costly mistakes, will find the perusal of these tourist club charts of the utmost utility. In most cases, the traveller's examination will enable him to choose the particular sections at once, which he needs to purchase upon arrival in his foreign port.

The publishers offer France complete in 25 sections, Italy in 35 and 58 respectively, Central Europe in 164. A bold motorist might want all this. But the normal tourist will be content to supply his party with perhaps a modest dozen single folders, at the equally modest cost of about forty cents each. That is enough to put him in command of a situation. What will he not find recorded on these road-maps, embodying the quintessence of the splendid governmental coast and war department surveys as they do, besides all the convenient additions which the needs of wheelmen and automen have dictated! Lines radiating from the ports show all the regular steamship services and their goals. All the broad and narrow gauge railways and interurban trolley services are delineated. You discover at a glance whether a road is metalled or unmetalled, a state or provincial turnpike, a *chemin secondaire*, a bridlepath or a lettercarrier's short cut, the distances and the gradients. Naturally, also,

which of the towns are state or county capitals, which villages have money order postoffices and all that, where you can and where you cannot stop the night. Here is a red star,—you will find an auto repair shop. Here, a little flag surmounts the scarlet star,—there is a first class garage with every facility for repairs. Other red flags on town squares, or at some crossroads, are the terminals of the red distance figures printed midway between.

The interroad areas are equally eloquent of field and forest, flood and fen. Their markings, and above all their printed legends, ocate many an abbey church, many a castled summit old in story. The eye dwells on the blue ribbons which mark the water-courses. Their windings tell us, like Vergil's heroic Latin lines,

*'where tumbling torrents flow,
Too impatiently to mirror the crags they pass below.'*

It is only fair to acknowledge that the Italian maps are the clearest and prettiest.

Incidentally, too it is right to let all this modern cartography recall the circumstance in which this gift of Mr. Ryerson's has its obvious source. He remembers his own delightful motor-car tours gratefully, on many of these French, Italian, Austrian and German highways and byways. Mrs. Frances Kinsley Hutchinson's 'Motoring in the Balkans' is the charming chronicle of his party's pleasant adventures even beyond the bounds of the present mappery, upon one occasion.

I subjoin the specific descriptions of the four collections for the benefit of readers who are precluded from consulting this geographical arsenal itself at the Art Institute:

1. Cartes Taride pour cyclistes et automobiles. France, complete in 25 overlap sections, lithographed in 4 colors, 70 by 90

centimeters each. Scale 1:250,000. Sold and mailed by A. Taride, 20 Bd. Saint-Denis, Paris, at francs 2.60 each. Mounted.

2. Nuova Carta Stradale d'Italia speciale per automobilisti, ciclisti e turisti. Compiled to same scale from the Italian military survey and other sources by Lieutenant-Colonel Giovanni Marieni, with place indices and finder system. Complete in 35 sections in 7 colors, @ lire 2.00; mounted. Istituto italiano d'arti grafiche, Bergamo.

3. Carta d'Italia del Touring Club Italiano. Same scale, 7 colors. L. V. Bertarelli, director. Complete in 58 sheets. Free to members, others lira 1 each unmounted. Dr. Agostini's Geographical Institute, Novara.

4. Ravenstein's Automobilkarte von Mitteleuropa: viz., — Germany, Netherlands, Belgium, and parts of Austro-Hungary, France, Switzerland and Russia. 4 colors. Scale 1:300,000. 164 maps @ marks 1.50; mounted. Ludwig Ravenstein, Frankfurt on the Main, Wielandstrasse 31, tel. 4736. A. E.

ACCESSIONS TO COLLECTIONS.

During the three months ending Aug. 31, a valuable collection of ancient Egyptian objects has been received, which will be described when they are placed on exhibition. The most valuable of them are carved stone slabs and other sculptured stone fragments, decorated mummy masks, vases, and statuettes of stone and bronze.

The collection of the Antiquarians has been enriched by a carved wood Virgin and Child, Flemish, XIV century, with stone base; and a carved stone Virgin and Child, French, XVI century, with stone base.

THE PAST THREE MONTHS.

The various loan collections remained during the summer in the galleries devoted to temporary exhibitions. There were also three small exhibitions, one of the works of the late William A. Harper, one of American water colors owned by Mr. George H. Buck, and one of artists' copies of old masters.

The showing of Harper's work was interesting for the variety of sketching grounds represented, for the dignity of the point of view, and for a consistently high aim in the conception of his pictures. Many of the canvases were sketches, and a few were larger works in an unfinished state. The exhibition made clear the fact that by Harper's death Chicago art has lost a man of fine and unusual talent.

The collection of water colors lent by Mr. Buck had a special interest, aside from its artistic value, by reason of the inclusion, framed with each picture, of an autograph or letter signed by the artist. The number of painters represented was very large, and included most of the well known names of the past generation, giving the collection a kind of historic character.

The room of copies, contributed by Mr. Hubbell, Mr. Dalgreen, Mr. Henderson, Mr. Clarkson, Mr. Krehbiel, Mr. Timmons and others, included complete or partial studies from pictures by Velasquez, Rembrandt, Vermeer, Titian and various masters. Students of painting found the room very interesting, as one frequently gains a better impression of a painting from a copy in color than from a photograph.

The various loan collections which were hung last spring have been in place during the summer months, adding greatly to the strength of the general collections.

THE NEW PRINT ROOMS.

The new galleries devoted to etchings are now completed and hung, and can be conveniently reached by the elevator, or by the stairway from Corridor 54. The south room, filled by the Howard Mansfield Collection of Etchings by Meryon, has already been mentioned in the Bulletin; the north room, at the end of the passage overlooking Room 50, has recently been opened.

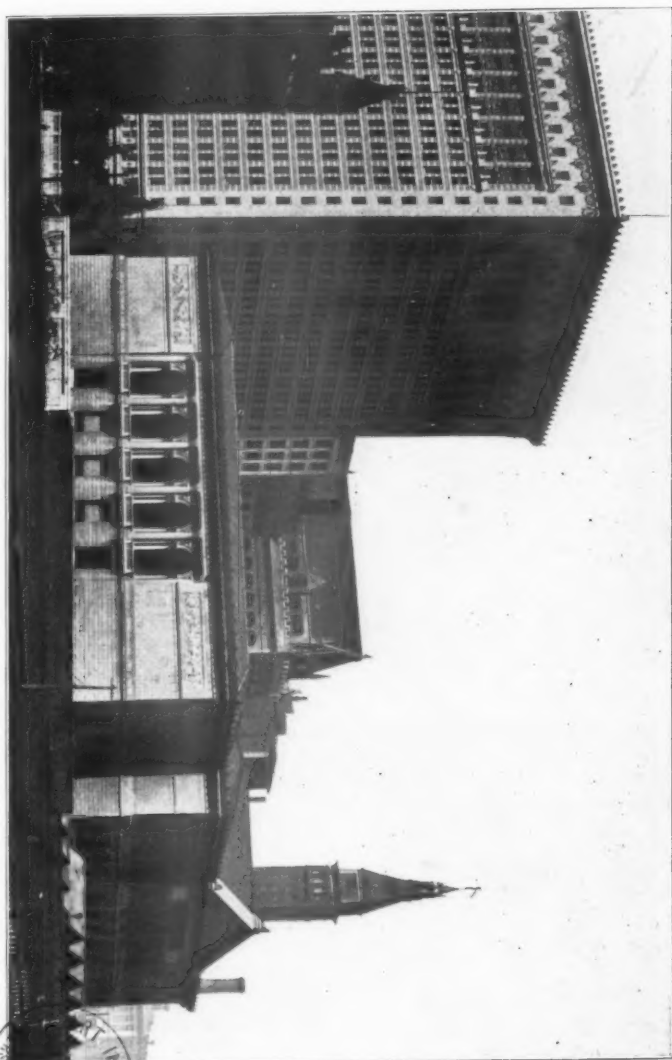
The entire set of one hundred and five proofs by Joseph Pennell are shown here, and from them one may obtain a comprehensive view of the artist's achievement. The recent series of plates representing New York, and working out the artist's conviction of the pictorial value of the skyscraper, are included, as well as some of his studies of the Pittsburgh mills and smoke.

The proofs by Sir Seymour Haden given to the Institute this year by Mr. De Wolf, are also hung in this room, as are the etchings by Herman A. Webster and a few other selected prints.

THE ART INSTITUTE AND ITS POWERFUL NEIGHBORS.

See cut on opposite page.

For the first time we publish a cut of the east front of our building as it appears from the southeast from Grant Park. It will be seen that this front, which was completed in the autumn of 1909, is very similar to the Michigan Avenue front. It will also be seen how immensely it is overtopped by the Gas Company Building and other high buildings in the neighborhood. Fortunately, however, these buildings are in such situations and at such distances that they do not interfere with the light of the galleries.



Pulman Building
Peoples Gas Company Building

Municipal Courts Building
Illinois Athletic Club

University Club
Gage Building

Chicago Public Library
Montgomery Ward Building

THE ART INSTITUTE FROM THE SOUTHEAST



PRIVILEGES OF SOCIETIES IN THE
ART INSTITUTE.

It has been the constant policy of the Art Institute to assist all movements in the city aiming at the promotion of art, and to do this without attempting to dominate other organizations. By furnishing rooms for meetings and receptions, galleries for exhibitions, and assistance in various ways, we have formed helpful relations with many societies and clubs. The following associations have their headquarters, hold their meetings, or make exhibitions in the Art Institute building:

Chicago Society of Artists.
Chicago Water Color Club.
Chicago Society of Etchers.
Art Students' League.
Friends of American Art.
Atlan Ceramic Club.
Illinois Chapter of the American Institute of Architects.
Arts and Crafts Society.
Architects' Business Association.
Municipal Art League of Chicago.
Chicago Horticultural Society.
Germanistic Society.
Alliance Française.
Geographical Society.
Polytechnic Society.
Public School Art Society.
Antiquarians of the Art Institute.
Alumnæ Association of Decorative Designers.
Society of Western Artists.
Chicago Ceramic Art Association.
Chicago Camera Club.
Chicago Architectural Club.
Field Museum of Natural History.

A club-room for the meetings of such societies has been maintained for many years past. A much larger and more commodious

room (No. 160 of the ground floor) will hereafter be appropriated to this use and will be handsomely fitted up. The entrance to the new room will be from the hall under the main entrance to the building. This room will be at the service of the various societies, applications for its use being made as heretofore at the office of the Secretary.

Many clubs and classes for the study of art, with their teachers, frequent our galleries and library. For their use a library classroom is set apart, in which they may hold sessions and make free use of the photographs and books of the library.

It is the custom also of the Art Institute to put its galleries at the service of responsible and respectable societies or organizations for social receptions and meetings in the evening or after public museum hours, such societies simply defraying the cost of light, attendance, etc. In this way we have extended hospitality during the last year to such organizations as the Western Society of Civil Engineers, Chicago Athletic Club, Chicago Woman's Club, National Conference of Unitarian Churches, Robert Waller High School.

This use of the building is entirely acceptable to the management and the Trustees, and any club or society is at liberty to propose to its members an evening at the Art Institute. It is easy to set aside one or many galleries, as may be required.

In the case of conventions in the city, commercial, religious, social or political, the Art Institute is always ready to extend the freedom of the galleries to the members.

All the public-school teachers in Chicago, more than 6,000, hold tickets to the Art Institute, and teachers with groups of their pupils, whether from Chicago or elsewhere, are always admitted free.

ANNOUNCEMENT

THE ART INSTITUTE OF CHICAGO

EXHIBITIONS, LECTURES, MUSICALES, RECEPTIONS, ETC., FOR THE SEASON OF 1910-11

RECEPTION

The Annual Reception at the opening of the Exhibition of American Oil Paintings and Sculpture will occur Tuesday afternoon, October 18. The exhibition will include a representative collection of contemporary American pictures.

In addition to the important permanent exhibition of pictures and other objects in the museum the following special exhibitions will be held during the season. The exhibitions are usually opened by receptions of greater or less importance.

EXHIBITIONS

Mrs. Potter Palmer's collection will remain until November.

October 18 to November 27—Twenty-third Annual Exhibition of American Oil Paintings and Sculpture selected in Europe and America.

November 15 to November 30—Annual Exhibition of China Painting of the Atlan Club of Chicago.

December 6 to December 22—(1) Annual Exhibition of Art Crafts; original designs for decorations, and examples of craftsmanship embodying artistic design.

(2) Annual Exhibition of the Chicago Ceramic Association.

December 6 to December 27—Joint Exhibition of the Photo Pictorialists of Buffalo and the Chicago Photo Fellows.

November 29 to December 28—Special Exhibition of Paintings by Henry Rankin Poore of Orange, N. J.

January 3 to January 22, 1911—(1) Special Exhibition of Paintings by George Hitchcock, formerly of Chicago, now of Holland.

(2) Special Exhibition of Paintings by Carl Eric Lindin of Chicago.

(3) Memorial Exhibition of Paintings, Drawings and Decorations by Walter Shirlaw, deceased, formerly of Chicago.

(4) Exhibition of American Etchings under the management of the Chicago Society of Etchers.

January 31 to February 26—Annual Exhibition of works of Artists of Chicago and Vicinity; under the joint management of the Art Institute and the Municipal Art League of Chicago.

March 7 to March 26—(1) Annual Exhibition of the Chicago Architectural Club.

(2) Exhibition of Photographs; Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago branch, the Chicago Camera Club.

April 4 to April 30—(1) Annual Exhibition of the Society of Western Artists.

(2) Exhibition of the New York Society of Illustrators, arranged by the American Federation of Arts.

May 9 to June 7—Annual Exhibition of American Water Colors and Pastels, including the "Rotary Exhibition" of the American Water Color Society.

June 16 to July 9—Annual Exhibition of work of Students of the Art Institute.

LECTURES IN FULLERTON MEMORIAL HALL

REGULAR TUESDAY AFTERNOON COURSE of Lectures and Musicales for Members and Students. At 4 p. m., unless otherwise stated. The lectures this year will be at intervals of two weeks, except in a few cases.

November 1—Lecture. Mr. Charles H. Caffin, New York. "The Story of Spanish Painting." Illustrated by the stereopticon.

November 8—Orchestral Concert. By members of the Chicago Orchestra.

November 15—Lecture. Mr. Henry Turner Bailey, Editor of the School Arts Book, North Scituate, Mass. "Elements of Beauty as exemplified in Trees." Illustrated by sketches.

November 29—Lecture. Prof. Frank B. Tarbell, University of Chicago. "Recently discovered Greek Sculpture." Illustrated by the stereopticon.

December 13—Lecture. Mr. Henry Rankin Poore, Pennsylvania Academy of Fine Arts. "Art Principles in Pictorial Construction." Illustrated by the stereopticon.

December 20—Orchestral Concert. By members of the Chicago Orchestra.

There will be no lectures between December 20 and January 3. The remainder of the course will be announced in the January Bulletin.

The following courses, regular and special, are open to members and students:

LECTURES UPON THE COLLECTIONS

Lorado Taft, Sculptor—"Sculpture, Renaissance and Modern." Ten lectures; illustrated by the stereopticon and the collections of the Art Institute. Friday afternoons at four o'clock. October 14, 21, 28; November 4, 11, 18, 25; December 2, 9, 16.

These lectures are part of a course repeated every two years.

Prof. Pattison's and Mr. Browne's regular courses upon Decorative Art and upon Painting will be delivered in the winter and spring, and will be fully announced in the January Bulletin.

COURSE ON ARCHITECTURE

William A. Otis, Architect—"The History of Architecture from the Renaissance to the Present Time." Eighteen lectures; illustrated by the stereopticon. Monday afternoons at four o'clock. October 24, 31; November 7, 14, 21, 28; December 5, 12, 1910; January 2, 9, 16, 23, 30; February 6, 13, 20, 27; March 6, 1911.

These lectures are part of a course repeated every three years.

THE SCAMMON LECTURES

Mr. Kenyon Cox of New York, has been invited to deliver the Scammon Lectures, but his acceptance is conditional.

SUNDAY AFTERNOON CONCERTS

The Sunday Afternoon Orchestra Concerts—under the auspices of the Philanthropy Department of the Chicago Woman's Club, will begin Sunday, October 16, at 3 P. M., in Fullerton Memorial Hall. Admission to the hall, ten cents. Concerts every Sunday afternoon during the autumn and winter.

SPECIAL LECTURE COURSES

Professor Charles Upson Clark, Ph. D. Lecturer in History and the History of Art; Assistant Professor of Latin, Yale University—"The Art of Spain." Four Lectures; Thursday afternoons at four o'clock. Illustrated by the stereopticon.

- (1) November 10—Ancient Art and Architecture in Spain. Cyclopean and Mycenæan remains; the Lady of Elche and other Greco-Iberian monuments; the Roman roads, arches and bridges in Spain. Visigothic and Moorish Art and Architecture in Spain.
- (2) November 17—Early churches, MS. miniatures and other memorials of the early Christian period; the Mosque at Cordova, the Alhambra, and the Seville Alcazar. The development of Spanish Architecture, and the Beginnings of Spanish Painting.
- (November 24—Thanksgiving Day, omitted.)
- (3) December 1—The great cathedrals. (Tarragona, Gerona, Barcelona, etc.; Burgos, Seville, Segovia, etc. Spanish Painting from Ribera to Goya; Flemish and Italian Masterpieces in Spain.
- (4) December 8—Ribera, Cano, Murillo, El Greco, Velasquez; the Prado Series by Rubens, Van Dyck, Raphael, Titian and others.

Miss Stella Skinner, University Guild Lecturer on Principles of Art, Northwestern University. "Historic Styles and Periods in Furniture, in relation to Modern Homes." Illustrated by the stereopticon. Six Lectures; Thursday afternoons at 4 o'clock.

- (1) January 19—Characteristics of the Furniture of the Gothic Period.
- (2) January 26—The Furniture of the Renaissance.
- (3) February 2—French Period Furniture: Louis XIV, Regency, Louis XV.
- (4) February 9—English Period Furniture: Queen Anne, Chippendale.
- (5) February 16—French Period Furniture: Louis XVI, Directory, Empire, "L'Art Nouveau."
- (6) February 23—English Period Furniture: Hepplewhite, Sheraton, English Empire. Furniture in America. Modern tendencies.

CALENDAR OF LECTURES In Fullerton Memorial Hall at 4 p. m. unless otherwise stated.
Nearly all illustrated by the stereopticon or otherwise.

Week by Week

- October, 1910**
- Fri. 14th—LORADO TAFT. Gothic Sculpture in France.
*Sat. 15th—FRANK M. CHAPMAN. Bird Life of the Bahamas.
- Fri. 21st—LORADO TAFT. Sculpture; Renaissance in France.
*Sat. 22d—WILLIAM ELLIOT GRIFFIS. Japanese Mythology.
- Mon. 24th—WM. A. OTIS. Architecture; Introduction to Renaissance.
Fri. 28th—LORADO TAFT. Sculpture; XVII, XVIII Centuries in France.
*Sat. 29th—J. ALDEN LORING. Through Africa with Roosevelt.
- November**
- Mon. 31st—WM. A. OTIS. Architecture; Early Italian Renaissance.
Tues. 1st—CHARLES H. CAFFIN. Story of Spanish Painting.
Fri. 4th—LORADO TAFT. Contemporary French Sculpture.
*Sat. 5th—WILFRED H. OSGOOD. Wild Game of Alaska.
- Mon. 7th—WM. A. OTIS. Architecture; Early Italian Renaissance.
Tues. 8th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.
Thur. 10th—CHAS. U. CLARK. Ancient Art in Spain.
Fri. 11th—LORADO TAFT. Contemporary French Sculpture.
*Sat. 12th—To be announced later.
- Mon. 14th—WM. A. OTIS. Architecture; High Renaissance in Italy.
Tues. 15th—H. T. BAILEY. Beauty exemplified in trees.
Thur. 17th—CHAS. U. CLARK. Early Spanish Architecture and Painting.
Fri. 18th—LORADO TAFT. Contemporary French Sculpture.
*Sat. 19th—WALLACE W. ATWOOD. Gold Mining in Alaska.
- Mon. 21st—WM. A. OTIS. Architecture; Late Italian Renaissance.
Thur. 24th—THANKSGIVING DAY. Lecture omitted.
Fri. 25th—LORADO TAFT. German Sculpture.
*Sat. 26th—To be announced later.
- Mon. 28th—WM. A. OTIS. Accessories of Renaissance Styles.
Tues. 29th—FRANK B. TARBELL. Recently discovered Greek Sculpture.
- December**
- Thur. 1st—CHAS. U. CLARK. The Great Spanish Cathedrals.
Fri. 2d—LORADO TAFT. English Sculpture.
*Sat. 3d—To be announced later.
- Mon. 5th—WM. A. OTIS. Architecture; Early French Renaissance.
Thur. 8th—CHAS. U. CLARK. The Great Spanish Painters.
Fri. 9th—LORADO TAFT. American Sculpture.
*Sat. 10th—To be announced later.
- Mon. 12th—WM. A. OTIS. Architecture; Middle French Renaissance.
Tues. 13th—HENRY R. POORE. Art Principles in Pictorial Construction.
Fri. 16th—LORADO TAFT. American Sculpture.
- Mon. 19th—WM. A. OTIS. Architecture; Late French Renaissance.
Tues. 20th—ORCHESTRAL CONCERT. Members of Chicago Orchestra.

There are ten-cent Orchestra Concerts every Sunday afternoon, beginning Oct. 16, at 3 o'clock.

A new Calendar will be issued before January 1 for the remainder of the season.

*Field Museum Lectures given at the Art Institute.

THE SIMEON B. WILLIAMS FUND.

The Art Institute is in receipt of a memorial gift of ten thousand dollars from the Misses Anna P. and Cornelia B. Williams, to commemorate the interest taken in the institution by their father. It is to be known as "The Simeon B. Williams Fund," and the income from it is to be used, from time to time, for the purchase of pictures, statuary, or other objects of art, for the permanent collection of the Art Institute.

ACCESSIONS TO THE LIBRARY.

Among the additions to the library during the three months ending August 31, 1910, are gifts from the National Museum of Stockholm, the Columbia University Architectural Society, the University of Illinois Library, Mr. Hugo Reisinger of New York, Mr. Walter Gerson of London, and Mr. Martin A. Ryerson. Mr. Ryerson's donations include a number of interesting pamphlets and 194 additions to the valuable set of European road maps which he has been collecting for the library. A special article on these maps will be found elsewhere in this issue of the Bulletin.

Important purchases during this period have been mainly in the departments of Architecture and Decorative Design and include the following works:

Champeaux, L. A. de. *Portefeuille des arts décoratifs*.

Italian renaissance. *Measured drawings from the 13th to the 16th century*. n. d.

Jones, Inigo. *Designs of Inigo Jones*, pub. by William Kent. 2v. in 1. 1770.

Morgan, Thomas. *Romano-British mosaic pavements*. 1886.

Osten, Friedrich. *Die Bauwerke in der Lombardei vom 7. bis zum 14. Jahrhundert*. n. d. and Pulgher, D. Les

anciennes églises byzantines de Constantinople. n. d.

Palladio, Andrea. *Architecture of Andrea Palladio*. Rev. by Giacomo Leoni. Ed. 2. 2v. in 1. 1721.

Prentice, A. N. *Renaissance architecture and ornament in Spain . . . from 1500 to 1560*. 1893.

Pugin, A. W. *Glossary of ecclesiastical ornament and costume*. Ed. 2 enl. and rev. by B. Smith. 1846.

Weale, W. H. G. *Instrumenta ecclesiastica. Choix d'objets d'art religieux du moyen-âge et de la renaissance . . . Malines . . . 1864. 1866*.

Wyatt, M. D. *Metal work and its artistic design*. 1852.

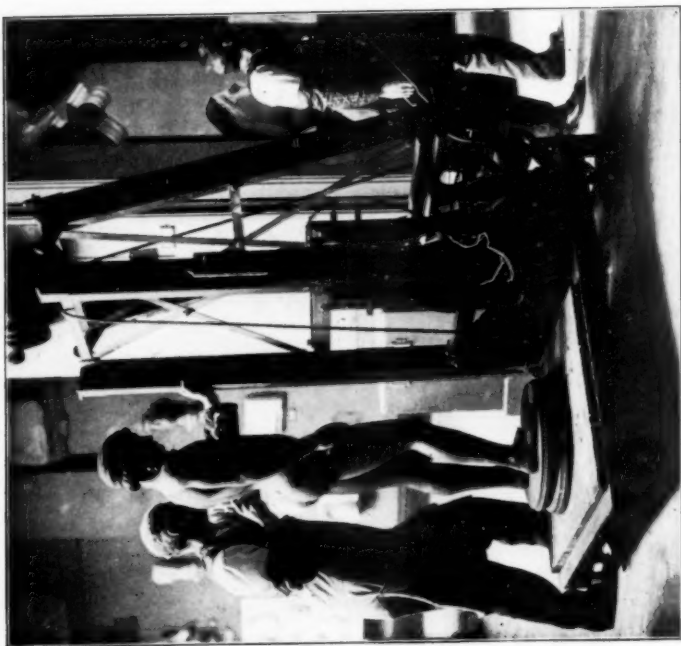
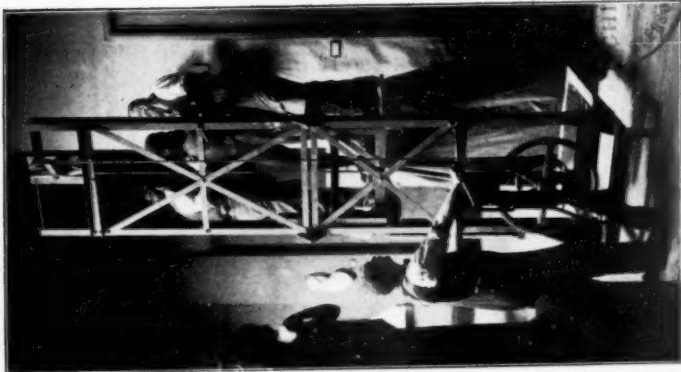
Of the less important additions Mrs. Addison's book on the Boston Museum of Fine Arts and Mr. Preyer's on the Metropolitan Museum of New York will doubtless be of interest to many readers of the Bulletin.

The library has just received a large collection of photographs and a number of interesting books as a gift from Mr. H. H. Getty. It has also received as a permanent loan from Armour Institute of Technology a collection of valuable architectural works, 27 volumes in all. Detailed notice of these two important acquisitions to the library will be given in the next issue of the Bulletin.

An interesting painting by Toby Edward Rosenthal, called "Elaine," has been placed on exhibition in Room 30. This painting, illustrative of Tennyson's lines

—"The dead steer'd by the dumb
Went upward with the flood—"

attracted much attention when it was painted in 1874. It is lent by Mrs. Maurice Rosenfeld.



A USEFUL HOISTING MACHINE FOR MUSEUMS. See opposite page.

AMERICAN WORKS IN THE PERMANENT COLLECTIONS.

(A list of Paintings was given in the last Bulletin.)

SCULPTURE.

- French, Daniel C., Mary Harris Thompson
(Marble bust)
- Gelert, Joannes John W. Root
(Bronze bust.)
- “ “ James H. Dole
(Bronze bust.)
- Greenough, H., Abdiel, the Faithful Angel
(Marble bust)
- Kemeys, Edward, 31 American animals
(Small bronzes.)
- “ “ Two Colossal Lions at entrance
(Bronze.)
- Korbel, Josef M. Portrait of Miss W. G.
(Marble bust.)
- MacNeil, Hermon A., Moqui prayer for rain
(Bronze statuette.)
- Potter, Edward C. Sleeping infant faun
(Marble statue.)
- Powers Hiram, (Marble bust.) America
- Rogers, Randolph, The Lost Pleiad
(Marble statue.)
- “ “ (Marble statue) Nydia
- “ “ (Marble bust.) Young Psyche
- Saint-Gaudens, Augustus, Bastien-Lepage
(Small bronze relief.)
- Volk, Leonard W., Face and hands of Lincoln
(Bronze from life.)

Besides these there are in the collection several plaster works which may be regarded as originals, such as French's "Death and the Sculptor," which is the actual cast from which the bronze was made, and Donoghue's "Young Sophocles," of which no other cast exists.

There are also many American drawings and etchings.

The following are works by Chicago Artists, deposited with the Art Institute by the Municipal Art League:

- Baker, Martha S., In an old gown.
- Browne, Charles Francis, Autumn afternoon.
- Colburn, Eleanor R., Sou'wester.
- Crunelle, Leonard, Squirrel Boy (Bronze.)
- Grover, Oliver Dennett The Riva.

- Johansen, John C., October sear and gold.
- Palmer, Pauline, Day of the market.
- Pattison, James Wm., Lingerings lamps.
- Shulz, Adolph, Frost and fog.
- Stacey, Anna L., Breezy day in the harbor.
- Wadsworth, F. R., Wharf of red boats.

The plans of Chicago Beautiful, which were shown in Room 16, have been sent to Dusseldorf, Germany, for exhibition. Room 16 will be devoted to the Egyptian Collection, which has been enriched by beautiful accessions.

An Exhibition of Drawing, Manual Training and Household Arts by pupils of the Chicago Public Schools was shown in the new galleries from September 3 to 28. It included work of many kinds, drawings, models and articles representing various crafts, and was of general as well as educational interest.

A MUSEUM APPLIANCE.

The hoisting machine represented on the opposite page is most useful for the handling and installation of heavy objects in the museum. It is figured here for the benefit of sister museums. In the smaller cut a bronze statue and two men are shown on the platform. In the larger the machine is folded to travel from one room to another. It will hoist a load of 1,000 pounds to a height of twelve feet, and by the use of blocking much higher. It is occasionally employed in hanging heavy pictures. The men also often use it instead of a staging or stepladder. It is instantly put in place, and is very solid and steady.

It is called the Economy Hinge Piering Machine, manufactured by the Economy Engineering Co., Chicago; cost about \$200.

The statue of "The Young Sophocles," by John Donoghue, will soon be put into bronze for the permanent collection. The plaster cast which has long stood near the head of the stairway in Room 35 is the only copy of this spirited work in existence.

Charles A. Wilimovsky, formerly a student in the school, and winner of a Foreign Traveling Scholarship, writes from Florence of a most fortunate meeting with Mr. William M. Chase, the distinguished American painter. Mr. Chase was much pleased with Mr. Wilimovsky's work, and bought one of his sketches for his private collection. He also gave the young man a letter commending him to Senor Sorolla, and Mr. Wilimovsky plans an early visit to Spain.

The new passenger elevator is completed and is in use. On the main floor it is entered from the balcony of Blackstone Hall. Since the center of the building is cut off by the construction of the grand stair-case, the elevator is at present not very directly reached from the front door.

The collection of lantern slides of art subjects in the library now numbers 6,770. These constitute a sort of circulating library of slides, and are rented for short periods at 5 cents a slide to responsible lecturers and teachers. Miss Edith Emerson has charge of the collection.

An informal reception is to be given Thursday evening, October 6, by the students to the members of the Jury, Messrs. Gardner Symons, Ben Foster and Frank W. Benson; to Mr. Louis Betts and Mr. Henry Salem Hubbell, new instructors in the school; and to Mr. Joseph Pennell and other artists visiting the city.

THE COMING SCHOOL YEAR.

The thirty-second year of the school will open Monday, October 3, 1910.

The staff of instruction has been strengthened by the addition of Henry S. Hubbell and Louis Betts in the painting classes and John W. Norton in the illustration department.

Mr. Betts' distinction as a portrait painter is well established, and he is known to our students by his former connection with the school. An advanced class in painting from life under him will open with the year, October 3.

Mr. Hubbell has returned after many years residence in Paris, where he has achieved a high reputation. He is represented by works in the Luxembourg and other European galleries. He also is known in our school both as student and teacher. His work in the classes will probably not begin before January.

Mr. Vanderpoel will give his lectures upon the Construction of the Head and Figure in three courses, in November, January and April.

Mr. Henry Rankin Poore, distinguished as an artist and author, will deliver a course of lectures for students upon Pictorial Composition during the coming term. An exhibition of his paintings will be held in the galleries at the same time. Mr. Poore is an Associate Member of the National Academy, the author of the valuable book entitled "Pictorial Composition and the Critical Judgment of Pictures," and instructor in the Pennsylvania Academy of the Fine Arts.

Mr. Harry M. Walcott and Mr. Ralph Clarkson continue their connection with the school.

The extensions and improvements in the buildings are very important and are most interesting to old students. The ten fine skylighted studios erected last year are in full use. The school office is moved to the centre, and the school entrance is changed so that students will pass across the museum, and enter the school through the arched doorway on the east side of Blackstone Hall. Here will be found the school-office, telephone room, and supply-room. The wash rooms and the lockers are moved to the south of the long range of studios. A new class lecture-room with abundant daylight is provided. We now have twenty fine skylighted studios opening upon a straight corridor 620 feet long, a range of class rooms which can scarcely be equalled elsewhere.

In the museum a large passenger elevator has been introduced, connecting the picture galleries almost immediately with the school. The wooden floor of Fullerton Hall has been replaced with a fire-proof concrete floor. The construction of the monumental staircase in the centre of the building is in progress.

The range of privileges open to students outside of work in the class-room is indicated by the following enumeration of lectures:

SCHOOL LECTURE COURSES.

- Construction of Head and Figure, - John H. Vanderpoel.
 Suggestions to Junior Pupils, W. M. R. French.
 Artistic Anatomy, - - - Allen E. Philbrick.
 Perspective, - - - - Dudley C. Watson.
 History of Architecture, - - William A. Otis.
 History of Painting, Charles Francis Browne.
 History of Sculpture, - - - - Lorado Taft.
 Decorative Arts, - James William Pattison.
 The Scammon Lectures, - - - Kenyon Cox.
 Pictorial Composition, Henry Rankin Poore.
 Junior Illustration, - Thomas Wood Stevens.
 Junior Composition, - Albert H. Krehbiel.
 Color Composition, - - - Harry M. Walcott.
 Decorative Composition, Ralph Fletcher Seymour.
 Theory of Color, - - - - Louis W. Wilson.

SCHOOL ATTENDANCE.

The attendance in the Summer School, from June 27 to September 17, has been:

	Men	Women	Total
Day School	127	245	372
Evening School	153	41	194
	<u>280</u>	<u>286</u>	<u>566</u>

The corresponding total attendance last year was 509.

LIBRARY ATTENDANCE.

During the three months ending August 31, 1910, the number of visitors at the Ryerson Library was:

	June	July	August
Students, -	2,750	1,691	1,290
Visitors, - -	1,400	2,369	2,468
Consulting visitors,	716	950	1,440

Total, June, July and August, 15,074.
 The corresponding total attendance last year, during the same months, was 11,130.

MUSEUM ATTENDANCE.

The number of visitors at the Museum during the three months ending August 31, 1910, is shown by the following table:

13 Sundays, - - -	38,448
29 other free days, - - -	131,697
50 pay days, - - -	<u>12,055</u>
92 days, - - - -	182,200

The average attendance has been:

Sundays, - - - -	2,958
Other free days, - - -	4,541
Pay days, - - - -	241

The attendance during the same period last year was 123,298, showing an increase of 58,902; a part of the increase may be attributed to the Military Tournament and the Convention of the Knights Templar.

THE ART INSTITUTE OF CHICAGO
A MUSEUM OF FINE ARTS, AND SCHOOL OF
DRAWING, PAINTING, ETC.

OFFICERS

President,	CHARLES L. HUTCHINSON
Vice-Presidents, {	MARTIN A. RYERSON
	FRANK G. LOGAN
Secretary,	NEWTON H. CARPENTER
Treasurer,	ERNEST A. HAMILL
Auditor,	WILLIAM A. ANGELL
Director,	WILLIAM M. R. FRENCH
Librarian,	MISS MARY VAN HORNE
School Registrar,	RALPH W. HOLMES

The Art Institute of Chicago was incorporated May 24, 1887, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1883, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

BULLETIN

The Bulletin is issued quarterly in October, January, April, July. Copies may be obtained at the entrance. The Bulletin is sent regularly to all members, and upon application, to any other friend of the Art Institute.

CATALOGUES, ETC., FOR SALE

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	
357 pages	15c
Same, illustrated edition	25c
Catalogue of the Nickerson Collection	25c
Illustrated Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other Collections, Alfred Emerson; Part I, Oriental and Early Greek Art	50c.
Part II. Early Greek Sculpture, cont'd.	50c.
Catalogue of Current Exhibitions, usually	10c.
The Scammon Lectures of 1904, The Interdependence of the Arts of Design, Russell Sturgis	\$1.75
The Human Figure, Drawing and Construction, with many illustrations, John H. Vanderpoel	\$2.00

LIBRARY

The Ryerson Library, containing about 6,000 volumes, wholly on Art, Archaeology, and Architecture, is open every day except Sundays and holidays. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

MUSEUM GUIDES

Application for guides to the collections may be made to the Director. No charge to members of the Art Institute or teachers of Chicago public schools. On Thursdays at 3 visitors are conducted through the galleries free.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School Registrar.

